

**ANXIETY OF ISABELLA SWAN ON LOOSING HER LOVE IN
CHRIST WEITZ's *NEW MOON* MOVIE:
A PSYCHOANALYTIC APPROACH**



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**Submitted as Partial Fulfillment of Requirement for Getting Bachelor
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TESTIMONY

Herewith, I testify that in this research paper, there is no plagiarism of the previous literary work which has been raised to obtain bachelor degree of university, nor there are opinions of masterpiece which have been written or published by others, except those which the writing are referred in the manuscript and mention in literature review and bibliography.

If only there is any incorrectness proved in the future in the writer statements above, she will be fully responsible.

Surakarta, 2010

The Writer

Apriliani Devi Tunjungsari

DEDICATION

This research paper is lovingly dedicated for:

- ❖ **Allah SWT, for everything that you give to me. Thanks for the facility, guidance, and mercy in my life.**
- ❖ **My beloved parents, for the endless love, spirit and prayer given to me. Mama, you are my spirit to pass this wonderful life. Papa, you are the best I had. What I have done is just for you.**
- ❖ **My dearest young sister, Vani, I am so sorry for my inadequency to be good sister. And my dearest aunt and my grandfather, thanks a lot for youre support, care and so many sweet things that have been shared.**
- ❖ **My beloved husband that always in my heart, thank you very much for your support, patience, fidelity and everything that you have done. I am so lucky to be your wife.**
- ❖ **All of my friends in English Department 2006, especially for class B and crews of “The Nightingale and The Red Rose”.**

MOTTO

- **Where there is a will, there is a way.**
- **We live because we have a dream.**
- **Human proposes God disposes.**
 - **Change Your Star By Yourself,,,Finish everything what you've Started,,because NO PAIN NO GAIN..**
- **LOVE IS A WONDERFUL THINGS**

SUMMARY

APRILIANI DEVI TUNJUNGSARI. A 320 060 066. NEW LIFE OUT OF DISTRESS IN BRUCE BEREANXIETY OF ISABELLA SWAN ON LOOSING HER LOVE IN CHRIST WEITZ's *NEW MOON* MOVIE: A PSYCHOANALYTIC APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2010.

The major problem of this study is how the anxiety of the major character, Bella on loosing her love reflected in Christ Weitz's *New Moon* movie. The objective of this study is to analyze the movie based on its structural elements, and based on psychoanalytic approach.

The benefits of the study are to give in the application of Psychoanalytic approach in literary study. The study belongs to the qualitative study. The object of the study is Isabella Swan's *New Moon* movie published in 2009 by [Summit Entertainment](#). The primary data source is the main data obtained from all the images which form such like the scene of the movie itself and the texts which form such like words, phrases, and sentences in dialogues or monologues occurring in the movie related to the topic and the secondary data sources are the other data related to the analysis such as the author's biography and some reference books. The method of data collection is library research by note-taking for the texts and image-capturing for the images. The technique of data analysis used in this study is descriptive analysis.

The study comes to the following conclusions. First, based on the structural analysis, Bella is a girl who has a weak sense and feeling, the most comfortable girl feelings if she is in the top position of sadness is cry. Second, based on the psychoanalytic analysis, it is evident that in this movie, Isabella's life is directed by her *ego*, which is dominated by her *id* and also her *superego*.

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First, the writer would like to praise to Allah SWT, the Lord of universe, for blessing and guiding the writer to accomplish the research paper as a partial department, School of Teacher Training and Education, Muhammadiyah University of Surakarta. The writer also realizes that this amazing moment cannot come true without the help and support of other people. In this opportunity, the writer would like to express her great gratitude to:

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17. Those who cannot be mentioned one by one toward their support to the writer in completing this research paper.

Finally, the writer realizes that there are many weaknesses in this research paper. This is caused by the limitation in his capability and knowledge. Therefore, all criticism and suggestion are highly expected. The writer hopes, this simple research paper would be beneficial to everyone.

WASSALAMU'ALAIKUM WR. WB.

Surakarta, June 2010

The writer

Apriliani Devi Tunjungsari

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CHAPTER I

INTRODUCTION

A. Background of the Study

This can not be denied that no human society seems to be without art. All sociocultural environment are composed of innumerable discursive types (literature, philosophy, form of work, practice of law, economic exchange, and the rest). This art or the written art, that is called literature. "Since literature is the exposition of man's mental life, it can be said that literature has a tight relationship to psychology. Literature and psychology have the same object of research that is human being" (Wellek and Warren, 1956:91). To master the literature people need to learn about the literary theory where essentially, theory is the process of understanding what the nature of literature is, what functions it has, what the relation of text is to author, to reader, to language, to society, to history. It is not judgment but understanding of the frames of judgment, although it is not to say that theories are not rooted in politics or particular worldviews.

Literary works which are able to be analyzed consist of many items such as poem, film, novel, drama, songs etc. There are literary review within, and there can be analyzed by using psychoanalytic analysis. One of literary works is film which consist of dialogues, actors, producers and other film stuff on a wide screen cinema.

Here the writer wants to analyze the new film as a sequel of *Twilight* movie which was popular in 2009 entitled *The Twilight Saga: New Moon* is a 2009 American romantic fantasy movie based on Stephenie Meyer's 2006 novel *New Moon*. It is the second film in *The Twilight Saga* film series and it is the sequel to 2008's *Twilight*, which is also based on Meyer's previous novel. The movie is directed by Chris weitz, the film stars Kristen Steward as Isabella Swan (human teenager), Robert Pattinson as Edward Cullen (vampire), and Taylor Lautner (werewolf). This movie was published by Summit Entertainment on November 20, 2009 and released in Indonesia at November 21, 2009. With an estimated budget of just under \$50 million, it is the least expensive movie to ever open to more than \$200 million worldwide. The running time of *The Twilight Saga: New Moon* movie is 130 minutes. ([http://en.wikipedia.org/wiki/New_Moon_\(2009_film\)](http://en.wikipedia.org/wiki/New_Moon_(2009_film)))

New Moon is about a personal relationship between Isabella Swan who is human teenager that is falling in love with a vampire (Edward Cullen). By the time Edward and his family leave Forks because he believes he is endangering Bella's life. Bella falls into a deep depression, until she develops a strong friendship with Jacob Black, whom she discovers be able to shift his body into a wolf. Jacob and the other wolves in his tribe must protect her from Victoria, a vampire seeking to avenge her mate, James' death, by killing Bella. A misssunderstanding occurs, and Edward believes Bella is dead.

Through a series of miscommunications, Edward believes Bella has killed herself. Distraught over her supposed suicide, Edward flees to Italy to

provoke the Volturi, a powerful vampire coven capable of killing him, by exposing himself in the sunlight. Alice, Edward's sister, and Bella rush to Italy to save Edward, and arrive just in time to stop him. However, the Volturi determine that Bella, a human who knows that vampires exist, must either be killed or transformed into a vampire herself. Alice stops them from killing her by sharing her premonition with Aro, a Volturi elder who is able to read thoughts, in which Bella has been transformed. Returning to Forks, Edward tells Bella that he always loved her and only left to protect her. She forgives him, and the Cullens vote in favor of Bella being transformed into a vampire, to Edward and Jacob's dismay. Edward gives Bella a choice: either she lets Alice change her after their graduation, or, if Bella agrees to marry him, he will change her himself. However, Jacob reminds Edward of the treaty the Cullens made with the Quileutes: they will not attack each other, as long as the Cullens never bite a human. (<http://en.wikipedia.org/wiki/Twilight>).

Based on the background above, the writer is interested in analyzing *The Twilight Saga: New Moon* movie because in some reasons. First, the movie has a good story, that tells about the relationship between human and vampire. This movie consists of many characters in different world, like The Swan family as human and Cullen family as vampire. The second reason is it tells about anxiety of a girl when he is leaved by her boyfriend. It is great lesson for the audience and they can raise emotional feeling like happy, sad, sacrifices and hurt. And the last reason, it is a new

movie, it is also the most popular movie in the world and in Indonesia. The director does not change the character and the actor, so it reminds the audience about the last film *Twilight*. So that's why the writer tries to analyze the movie in one study entitled "*Anxiety of Isabella Swan on Loosing Her Love in Christ Weitz New Moon Movie : A Psychoanalytic Approach*"

B. Literature Review

The Twilight Saga: New Moon is a new movie played in Indonesian cinema, so the writer does not find the study which analyzes the same movie *The Twilight Saga: New Moon*. There is a lot of study which is discussed about psychoanalysis but not with *The Twilight Saga: New Moon* movie.

C. Problem Statement

Having watched *The Twilight Saga: New Moon* movie, the main problem of this research will be, "How is the anxiety of the major character, Bella on loosing her love reflected in Christ Weitz's *New Moon*?"

D. Limitation of the Study

To carry out the study, the researcher will limit the study on the problems of Bella's anxiety.

E. Objectives of the Study

Based on the above problem statement, the objectives of the study will be:

1. To analyze the structural elements of the movie
2. To analyze the anxiety of Bella in using psychoanalytic approach of Siegmund Freud, consists of id, ego and superego

F. Benefit of the Study

The benefits of this study are as follows:

1. Theoretical Benefit

To give information and knowledge to the reader, especially the literary study on *The Twilight Saga: New Moon* movie by Christ Weitz.

2. Practical Benefit

To get better understanding of the movie, in literary field as references to other researchers in analyzing the movie especially based on Siegmund Freud theory a psychoanalytic approach.

G. Research Method

In analyzing the study, the writer will apply qualitative method:

1. Object of the Study

Object of the study will be Isabella Swan in *The Twilight Saga: New Moon* movie.

2. Type of the Data and the Data Source

The data will be classified into two categories, primary data and secondary data. The primary data will be taken from movie it self, while the secondary data are taken from the other data, which have

relation with the research, and other materials concerning to the analysis.

3. Type of the Study

This study belongs to qualitative research, which refers to research based on qualitative data taken from the movie *The Twilight Saga: New Moon* directed by Christ Weitz.

4. Technique of the Data Collection

The method will be used by the researcher for collecting the data is library research, the techniques are as follows:

- a. Watching the movie several times, until the writer gets an adequate information or data to be analyzed
- b. Reading some other resources related to the movie
- c. Taking notes for the important parts both in primary and secondary sources in data cards
- d. Browsing to the internet to get some information article that related to the topic (the director, producer, actors, script, scenario, etc)
- e. Classifying the data into categories and develop them into a good unit.

5. Technique of the Data Analysis

In this thesis the technique that will be used to analyze the data is descriptive analysis technique. The writer will describe the structural elements of the movie with a psychoanalytic approach. The collected data will be interpreted and analyzed in detail through a psychoanalytic

approach in this case by showing the anxiety of Isabella Swan in *The Twilight Saga: New Moon*: a psychoanalytic approach, then drawing conclusion based on the analysis.

H. Research Paper Organization

The research paper will be divided into five chapters. Chapter I is Introduction, covering background of the study, literature review, problem statement, limitation of the study, objectives of the study, benefit of the study, research method and paper organization. Chapter II will be underlying theory, covering notion of psychoanalytic theory, the structure of personality, and theoretical application. Chapter III will be structural analysis, which includes the character and characterization, plot, setting, point of view, theme and style. Chapter IV will be psychoanalytic analysis of the movie, it present the application of underlying theory in analyzing the problem. Chapter V will present conclusion and suggestion for this research paper also the synopsis of the story.

CHAPTER II

UNDERLYING THEORY

The theory used in this chapter is psychoanalytic theory by Sigmund Freud; there is a relation between literary work and psychologies. This chapter is divided into four parts namely notion of psychoanalysis, structure of personality, anxiety and theoretical application.

A. Notion of Psychoanalysis

Sigismund Schlomo Freud was well-known as Sigmund Freud. He is best known for his theories of the unconscious mind. He was born on May 6, 1856 and died in September 23, 1939. He was a Czech Austrian neurologist and psychiatrist who founded the psychoanalytic school of psychology. (Freud, Sigmund in http://en.wikipedia.org/wiki/Sigmund_Freud).

Psychoanalysis is “a technique to investigate an individual’s unconscious thought and feelings.” (Hjelle and Ziegler, 1992: 86). This statement also support by Freudian, which explain that psychoanalysis is a specific type of treatment. It is describes the taught includes dream, fantasies which causes unconscious feeling. (<http://en.wikipedia.org/wiki/Psychoanalysis>).

According to Freud in Feist, (1985: 22), the unconscious is the only explanation for the meaning behind dreams slips of the tongue, neurotic symptoms, and certain kinds of forgetting called repression. For example, a child has a dream to become a *president*. When he is adult, he can memorize

that conscious feeling of mind: the conscious is a level to enter the conscious. Sexual and aggressive tendencies were often become unconscious through the process of repression. Repression is the forcing of unwanted, anxiety-ridden experiences into the unconscious in order to defend the person against the pain of that anxiety (Feist, 1985: 22).

Unconscious is divided into three concepts, the descriptive unconscious, the dynamic unconscious and the system unconscious. The descriptive unconscious contains of all the characteristic of mental life. The dynamic unconscious is more specific construct it refers to mental processes and contents to survive from consciousness as the result of conflicting attitudes. The system unconscious denoted the *idea* that when mental processes are repressed it different from those of the conscious mind, such as condensation and displacement. (Boesky D. in [http:// en.wikipedia.org/ wiki/ Psychoanalysis](http://en.wikipedia.org/wiki/Psychoanalysis)).

B. Structure of Personality

The actual terms *id*, ego and super-ego are not Freud's own, but are latinisations originating from his translator James Strachey. Freud himself wrote of '*das Es*' as the it and it means *id*, '*das Ich*' it means the I translated into the *ego*, and '*das Über-Ich*' it means the upper I translated into English it means the *superego*. (Freud, Sigmund in [http:// en.wikipedia.org/ wiki/ Ego%2C_super-ego%2C_and_id](http://en.wikipedia.org/wiki/Ego%2C_super-ego%2C_and_id)). Feist (1985: 24) explains that there are three components of personality, the *id*, *ego*, and *superego*. The it almost

always translated into English as *id*, that I was named as *ego* and the above-I it means as *superego* (24). Freud describes three component of personality: *id*, *ego* and *superego*.

1. *Id* ('*das Es*')

The *id* is known as the child-like portion of the psyche that is very impulsive and only takes into account what it wants and disregards all consequences. The term *id* (inner desire) is a Latinised derivation from Groddeck's *das Es*, and translates into English as "it". It stands in direct opposition to the *super-ego*. It stands in direct opposition to the *superego*. It's dominated by the pleasure principle. The *id* is responsible for our basic drives such as food, sex, and aggressive impulses. It is amoral and egocentric. The *id* was ruled by the pleasure principle. It is without a sense of time, illogical, sexual desire and its emotional development, and will not say "no" for an answer. It is regarded as the reservoir of the *libido* or love energy. (Freud, Sigmund in http://en.wikipedia.org/wiki/Ego%2C_super-ego%2C_and_id).

Id is home base for the instincts. It constantly strives to satisfy the wish impulses of the instincts by reducing tensions. The *id* serves the pleasure principle. (Feist, 1985: 25) Hall (1985: 29) explains that the purpose of pleasure principle is also to make someone free from stress or at least reducing stress. It is the situation in which someone suffers, and need help to avoid it. The action of helping from stress is called pleasure principle. Pleasure principle is special universal tendency for all human to

keep from any kinds of external and internal factors. For example, we close our eyes to keep from the bright lights; we produce our tears from dust. We feel hungry (feels need something to eat) and in our mind is how to get a food, *libido* of sexual desire, we feel thirsty we will go to somewhere to get drinks, etc (Hall, 1985: 30).

Id tries to stop the tension by shape the imagination of the object that able disappear the tension. For example is primary process serving the imagination of food to a person who feel hungry, therefore the primary process cannot reduce the tension. A hungry person for instance, cannot eat the imagination of food, so the secondary process will develop and the *ego* start to grow (Hall, 1985: 33).

2. Ego ('das Ich')

The word *ego* is taken directly from Latin, where it is the nominative of the first person singular personal pronoun and is translated as "I myself" to express emphasis. The Latin term *ego* is used in English to translate Freud's German term *Das Ich*, which literally means "the I". (Freud, Sigmund in http://en.wikipedia.org/wiki/Ego%2C_super-ego%2C_and_id).

Feist (1985) describes that the *ego* or I is the region of human mind in contact with reality. It grows out of the *id* during infancy and throughout a person's lifetime. It remains the extension of the *id* which has communication with the external world. The *ego* is governed by the reality principle (25). *Ego* has function to reduce the tension in organism by

finding the appropriate object. In its function *ego* holds on reality principle and react with secondary process. Secondary process is the realistic thinking (Hjelle and Ziegler, 1992: 90).

The ego is the mediator between the *id* and the *super-ego*. It operates on a reality principle, it means that the *id* and the *super-ego* allow them to express their desires, drives and morals in realistic and socially appropriate ways. It is said that the ego stands for reason and caution, developing with age. The example is the riders and the horse. The ego being the rider while the *id* being the horse. The horse provides the energy and the means of obtaining the energy and information need, while the rider controls the direction it wants to go. (Freud, Sigmund in http://en.wikipedia.org/wiki/Ego%2C_superego%2C_and_id).

3. *Superego ('das Über-Ich')*

Superego is the last component of personality to be developed and represents an internalized version of society's norms and standard of behavior (Hjelle and Ziegler, 1992: 91). According to Hall (1985: 35), *superego* is morality element branch of justice from personal system. *Superego* is the internal representative of traditional values and evaluative norms." The goal of *superego* is to handle and becomes the protector of *id*.

Superego tries to reach the perfect goal rather than the realistic ones. So, *superego* tends to defy *id* and ego, and make the world based on its self-view (Hjelle and Ziegler, 1992: 91).

The *super-ego* is the moral code of the psyche that solely follows right and wrong and takes *into* account no special circumstances in which the morally right thing may not be right for that situation. Finally, the *ego* is the balance between the two. It is the part of the psyche that is, usually, portrayed in the person's action, and after the *super-ego* and *id* are balanced, the *ego* acts in a way that takes both impulses and morality into consideration (Freud, Sigmund in http://en.wikipedia.org/wiki/Ego%2C_superego%2C_and_id).

The *superego* has two subsystems; the conscious and the *ego ideal*. The conscience result from experiences with punishment for improper behavior, it is suitable with the definition of bad morality. For example, a child gets punishment when he litters the waste. The *ego ideal* develops when a child rewarded for proper behavior. It is suitable with the definition of good morality. For example, a child gets reward when he gets good achievement (Feist, 1985: 26).

C. Anxiety

Anxiety is concern and fear especially about what might happen (Hornby, 1995:16). Anxiety is an ego function which alerts the person to sources of impending danger that must be counteracted or avoided. As such, anxiety enables the person to react to threatening situation in an adaptive way (Freud, in Hjelle and Ziegler 1992: 102).

Anxiety is one of the important concepts in the theory of psychoanalysis. In defining anxiety, Freud emphasized that it is a felt, affective, unpleasant state, accompanied by a physical sensation that warns the person against impending danger. The unpleasantness is often vague and hard to pinpoint, but anxiety itself is always felt (Feist, 1985: 31).

Much of personality functioning involves dealing with the external world where there are some safe and dangerous places (Hall, 1985:43). This external world provides human beings food, water, and another need. It also offers the security and threatens in human's life. If they cannot fight the threats, they may become afraid or anxious (Hall, 1985:41). Anxiety is a physiological state characterized by cognitive, somatic, emotional and behavioral components. These components combine to create the feelings that we typically recognize as fear, apprehension, or worry. Anxiety is often accompanied by physical sensations. The cognitive component includes of a diffuse and certain danger. Somatically explain the body prepares the organism to deal with threat it is known as an emergency reaction like blood pressure. Externally, somatic signs of anxiety may include pale skin, sweating. The emotionally, anxiety causes a sense of dread or panic. The behaviorally, both voluntary and involuntary behaviors may avoid the source of anxiety.

However, anxiety is not always pathological or it is a common emotion along with fear, anger, sadness, and happiness, and it has a very important function in relation to survival. (Ohman, A in <http://en.wikipedia.org/wiki/Anxiety>).

There are four factors that cause anxiety. First, anxiety happens because of genetic factor. It means that sensitive feeling because of the high response, they are easily influenced from out of their selves. Second, High anxiety as the effect of life under pressure of failed. Usually, a child who must get high achievement they must develop their fear of failed. Finally, they have big ambition and so far from failure. Third, Traumatic when they child, the broken home of their parent is one of caused of high anxiety. Fourth, Lost the figure of caretaker in childhood, presence the figure of caretaker will create safety feeling and to lost afraid or anxious. If it is happen in early and never be solved, the anxiety happen until their grow up to be adult people (Swindoll, Charles in http://www.telaga.org/ringkasan.php?pribadi_yang_cemas.htm)

The Anxiety appears because there is a response stress and conflict condition. Those factors comes from the biological condition, adaptation ability or self-defending to the stimulus stress that faced. Each anxiety always includes psychological component or geologic organ even though the form is not always the same for each individual; Most of that indication is the result of appearance from the neurotic system. Common anxiety is a response to world external dangers and clear. It is not comes from conflict. Moreover, anxiety is a response to world complex dangers that the sources are not clear enough and it is include self psychological conflict. (Mulyadi, Redi in <http://www.sinarharapan.co.id/ipitek/kesehatan/2003/1114/kes1.html>) There are three kinds of anxiety: realistic, neurotic and moral anxiety.

1. Realistic Anxiety

Reality anxiety is a feeling experience as the result of the detection of the danger from other world (Hjelle and Ziegler, 1992: 103). The danger is the situation that makes someone uncomfortable or unpleasant feeling. Feist (1985) explains that realistic anxiety is an experience of fear or real danger in the external world. It is also known as objective anxiety and bears a close resemble to fear. It is unpleasant feeling about a known danger (31). For example, a person may experience realistic anxiety while driving in heavy, fast moving traffic. The dangerous situation is real and originates in the external world (Feist, 1985: 31).

2. Neurotic Anxiety

Neurotic anxiety deals with someone's personal feeling those who fear they actually fear of the *id* system of personality (Hall, 1985: 46). Neurotic anxiety is "defined as apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from *id* impulses."

For example, a person may feel anxious in the presence of teacher, employer, or some other authority figure (Feist, 1985: 31).

Neurotic anxiety often develops out of early childhood in which parental training and behavior is harsh or uncaring. When we are neurotically anxious, we are afraid of punishment. We will receive from parental or other authority figures. Neurotic anxiety is an emotional response to the threat that unacceptable *id* impulses will become conscious (Hjelle and Ziegler, 1992: 103).

3. Moral Anxiety

Moral anxiety has its origin in the conflict between the ego and superego. The ego is threatened by punishment from the superego, the ensuing emotional response. Moral anxiety derives from an objective fear of parental punishment for doing or thinking something that violates the perfectionist dictates of the superego (Hjelle and Ziegler, 1992: 103).

For examples, someone is failing to pay just taxes. Moral anxiety occurs because someone has a moral consciousness. The person with well-developed superego tends to feel guilty when he is doing something that is contrary to the moral code by which he has been raised (Hall, 1985: 45). Other examples of moral anxiety would result from sexual temptations if the person believes that yielding to the temptation would be morally wrong.

D. Structural Elements

The structural elements of the movie consist of two kinds; they are narrative element and technical element.

1. Narrative Elements

a. Character and Characterization

Using of the term “character” in literature has two different meanings. According to Stanton (in Nurgiyantoro, 1995: 165), character means as the player or the doer of the story and as an

attitude, interest, willingness, emotion, and morality principal which are possessed by the player.

Then the second meaning, according to Abrams (in Nurgiyantoro, 1995: 165), character is the people who are shown in a narrative work or drama, who are interpreted having the quality of moral and special tendency as the expressed speech and act.

b. Setting

Abrams (in Koesnosoebroto, 1988: 80) describes setting as the general locale and the historical time in which the action occurs in a narrative or dramatic work. It is the place where filmed action occurs- either on a set, which is a constructed place used for filming, or on location, a real place that is not built expressly for the filmmakers. There are two kinds of setting, they are setting of time and setting of place.

1) Setting of time

Setting of time shows the historical period of the literary work (Klarer, 1999: 25).

2) Setting of place

Setting of place shows the location of the literary work (Klarer, 1999: 25).

c. Plot

The word “plot” is in fact a technical term to say about a series of tied-together events in a story (Koesnosoebroto, 1988: 28) some

say that “plot” is a selection of events arranged in time has causality. Klarer (1999: 15) defines plot as the logical interaction of the various thematic elements of a literary work which lead to a change of the original situation as presented at the outset of the narrative. The plot includes, first, all the story events that are directly depicted; second, the film’s plot may contain material that is extraneous to the story world (Bordwell & Thompson, 1990: 59).

d. Point of View

The term “point of view” characterizes the way in which a text presents persons, events, and settings. The subtleties of point of view develops parallel to the emergence of the novel and can be reduced to three basic positions: the action of a text is either mediated through an exterior, unspecified narrator (omniscient point of view), through a person involved in the action (first person narration), or presented without additional commentary (figural narrative situation), (Klarer, 1999: 21). Point of view refers to the perspective of the storyteller (Douglass & Harnden, 1996: 31).

There are three kinds of point of view:

1) First Person

Direct, personal expression is possible in film and video production. These productions are a direct communication of thought and ideas to the audience using the images and sound capabilities of the media as the creator’s voice. First-person

perspective is most easily established through voice-over narration. While the camera shows the character involved in the action from the standard, third-person point of view, the character's voice-over provides the audience with a first-person commentary. First-person narrative is an ideal technique, then, for characters or personalities speaking about issues or events with which they are intimately involved (Douglass & Harnden, 1996: 33-34).

2) Second Person

Second person, addressing "you", is not generally incorporated in a treatment, screenplay, or shooting script because the "you" in these documents would be the director, talent, or production crew. Some productions adopt the second-person point of view in the voice of the narrator or on-camera personality directly addressing the viewer. The camera creates a point of view for the audience that is somewhere between first and second person. The camera is a participant instead of remaining an invisible observer. When the photographer of the documentary is not established as the character in the scene, the audience feels that the direct address being made to the camera speaks directly to them in a second-person point of view (Douglass & Harnden, 1996: 34).

3) Third Person

According to Burroway (in Koesnosoebroto, 1988: 91), the third person can be subdivided on the basis of the degree of

knowledge, or omniscience of the author assumes. Although the author is free to decide how much he knows about the characters in the story. Here, narrator is the person out of the story who shows the characters in name or their pronoun (Nurgiyantoro, 1995: 256).

e. Theme

According to Stanton and Kenny (in Nurgiyantoro, 1995: 67), the term “theme” means the meaning which is contained in the story. It is the whole meaning which is supported by the story and automatically it will be hidden behind the story (Nurgiyantoro, 1995: 68).

2. Technical Elements

- a. Mise-en-Scene literally means to place on stage and refers to the arrangement of all visual elements in a theater production (Klarer, 1999: 61). It includes those aspects that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures (Bordwell & Thompson, 1990: 127).

1) Set Dressing and Props

It is something or the equipments which is needed on the stage or on frame. Set dressings are the items in the scene such as furniture, pictures on the wall, curtains, knickknacks on tables, lamps, rugs, and anything that dresses the bare walls and floor of a set. Props are integral to story and character. They are objects that actors or people use in the drama-a picture of a loved one, a

baseball glove, a gun, a bouquet of flower, or a pizza that will be delivered to the door (Douglass & Harnden, 1996: 131).

2) Costume and Make_up

Costume and make_up is the supporter thing to build up the characterization of the characters. Costume has specific functions in the total film, and the range of possibilities is huge. Costumes may be quite stylized, calling attention to their purely graphic qualities (Bordwell & Thompson, 1990: 132). From costume, we can know how rich and poor the character.

Make-up can aim at complete realism. Women often wear make-up that looks like the ordinary street cosmetic currently in fashion; and most men's make-up is designed to look on the screen as if they were not wearing any. Make-up, like costume, should be analyzed in terms of how it contributes to a unified characterization (Bordwell & Thompson, 1990: 133).

3) Lighting

It is indirectly connected to fill stock for certain light conditions have to be fulfilled according to the sensitivity of the film (Klarer, 1999: 61). The manipulation of an image's lighting controls much of its impact. In cinema, lighting is more than just illumination that permits us to see the action. Lighting shapes objects by creating highlights and shadows (Bordwell, 1990: 133).

4) Figurative Expression and Movement

The word “figure” covers a wide range of possibilities, since the figure may represent a person but could also be as animal, an object, or even a pure shape. Figure expression and movement is usually called as “acting”. An actor’s performance in a film consists of visual elements (appearance, gestures, facial expression) and sound (voice, effects) (Bordwell & Thompson, 1990: 137).

b. Cinematography

Cinematography depends on a large extent on photography. Most often the filmmaker uses a camera to regulate how light from some object will be photochemically registered on the sensitized film (Bordwell & Thompson, 1990: 156).

c. Sound

Sound is the sounds other than speech or music used in a film (Manser, 1995: 396). Some advantages of sound for a film, first, it engages another sense mode: our visual attention can be accompanied by an aural attention; second, sound can actively shape how we interpret the image. Third, film sound can direct our attention quite specifically within the image. A final advantage, sound bristles with as many creative possibilities as editing (Bordwell & Thompson, 1990: 244-246).

d. Editing

Philips (2005:111) said that editing can be wondrously economical and expressive. It means that an impressive performance is made in the cutting room. The editor can make an actor effective by selecting only the best takes and by cutting to a reaction shot if an actor even momentarily lapses out of character. The editor can also make the writers look better, especially by dropping unnecessary dialogue and by ensuring an appropriate pace to the dialogue. Editors can make everyone involved in the film look better by cutting the tedious and extraneous.

There are six frequently used transitions between shots and they are:

- a. Cut; the end of the first shot is attached to the beginning of the second shot. The most often used of all transitions, it creates an instantaneous change in one or more of the following angle, distance and subject.
- b. Match or Form Cut; The shape or movement of a subject at the end of the first shot matches or is very similar to a subject's shape or movement in the beginning of the second shot.
- c. Jump Cut; A transition in which the viewer perceives the second shot as abruptly discontinuous with the first shot.
- d. Fade-out, Fade-in; the first shot fades to darkness, then the second shot fade in.

- e. Lap dissolve or Dissolve; The first shot fades out as the second shot fades in, overlaps the first, and then replaces it entirely.
- f. Wipe; the first shot seems to be pushed off the screen by the second shot. This is not a common transition but is not rare either.

In Phillips (2005:129), beside those transitions there is also continuity editing which is normally used in narrative films. Shots seem to follow one another and viewers always know where the subjects of a shot are in relation to other subjects and in relation to the setting. Continuity editing allows the omission of minor details within scenes yet maintains the illusion of completeness. Although continuity editing is the usual way narrative films are edited, but some filmmakers choose to ignore continuity from time to time.

Continuity may be achieved in various ways. For example, eye line matches may be used, in which a subject looks at something off screen and the next shot shows what was being looked at from approximately the point of view of the subject. It is also maintained within scenes if all shots show the subjects from one side of an imaginary straight line drawn between them and it is sometimes referred to as the 180-degree system. There is also shot reverse shot that is a shot from over the first person's shoulder or to the side of the second person and we can see the first person's face.

E. Theoretical Application

Based on the underlying theory, psychoanalytic approach, this study focuses on the structure of personality that consists of the id, ego, and superego. By knowing the personality structure of the character, the writer tries to explore the Bella's anxiety as the major character in *New Moon* movie related to the structure of personality of her, and the anxiety feeling that she feels when losing her love. To elaborate the structural elements of the movie the writer separates it into kinds; they are narrative element and technical element. The narrative elements consist of character and characterization, plot, theme, point of view and setting, while in technical element there are *mise en scene*, sound, editing and cinematography.

CHAPTER III

STRUCTURAL ANALYSIS

This chapter consists of the structural elements of *New Moon* movie. The structural analysis is about the elements of the movie. It includes character and characterization, casting, setting, plot, point of view, theme, sound and editing and also the technical elements such as casting and sound and editing.

A. Narrative Elements

1. Character and Characterization

a. Major Character

1) Isabella Swan acted by Kristen Stewart

She is a teenage girl who has fallen in love with Edward Cullen, a vampire. She is heartbroken when Edward abruptly leaves her, but is raised out of her depression through her friendship with family friend Jacob Black. Bella is the daughter of Chief of Police, Charlie Swan of Forks, Washington, and Renée Dwyer of Phoenix, Arizona, where Bella did most of her growing up, after her parents divorce, it was occurred while she was still quite young (they being still relatively quite young as well).

Bella: Alice, you have disappeared. Like everything else. But who else can I talk to? I'm lost. When you left...and he left... You took everything with you. But the absence of him is everywhere I look... It's like a huge hole... has been punched through my chest. But in a way I'm glad. The pain is my only reminder that he was real... that you all were.



Physically, Bella is eighteen years old, with very fair-skinned with dark brown hair and chocolate brown eyes and a heart-shaped face, giving her a wide forehead, large, wide-spaced, doe-like eyes, and prominent cheekbones. She is 5'4' and weighs 110 pounds, but is not muscular. She does not think of herself as beautiful, but she appears to be among the very few to harbor this opinion.

Morally and mentally, Bella has a strong character of a young girl. She is so sensitive and difficult to adapt with other. She loves Edward so much, and is willing to be vampire to get eternal life with Edward.

2) Edward Cullen acted by Robert Pattinson

Edward is Isabella's friend, his eyes are green. His appearance changes if he goes long without feeding: his eyes darken, becoming almost black, and purple bruises appear beneath his eyes. Edward is

6'2", and has a slender but muscular body. Skin is "like marble" very pale, ice cold, and sparkles in the sunlight.

Edward is charming, polite, determined, and very stubborn vampire, all of he is doing is always unpredictable. He is very protective over Bella and puts her safety, humanity and welfare because he is falling in love with Bella.

Edward : You just don't belong
to my world, Bella.
Bella : I belong with you.
Edward : No, you don't.
Bella : I'm coming.
Edward : Bella. I don't want you to come.
Bella : You don't want me?
Edward : No.



Mentally, in one condition he is weak, he learns to overcome and to control his thirst for Bella, and his fascination quickly evolves into passionate adoration. However, Bella's penchant for becoming embroiled in dangerous situations weighs heavy on his conscience.

3) Jacob Black acted by Taylor Lautner

Jacob Black is of the Quileute Tribe of Native Americans in La Push, Washington. His father is Billy Black. His tribe is descended from wolves, and whenever there are vampires around their land, the younger men of the Quileute tribe begin phasing into very large wolves to defend their land and their people.

Bella : So you're a werewolf?
 Jacob : Yeah, last time I checked.
 A few lucky members of the tribe
 that have the gene. If a bloodsucker
 moves into town,
 and the fever sets in.



Morally and mentally, Jacob feels strongly for Bella Swan, who is dating one of the friendly vampires that lives near the Quileute reservation. He believes that he is in love with her, and fights for her and protects her without end, but as he finds out (in the last book of the saga) he is meant to "imprint" (something that happens to the men who turn into wolves in that tribe: they fall hopelessly in love with one person only, no matter the age. If that

person is young, then the man cares for her, basically being her guardian until she is of dating age, when they then become soul mates) on Bella and Edward's child, Renesmee.

b. Minor Character

1) Charlie Swan acted by Billy Burke

Charlie is a Chief of Police in Forks, Washington. He is Bella's father who is patient and calm.

2) Alice Cullen acted by Ashley Greene

She is a member of the Cullen family who can see "subjective" visions of the future and who becomes best friends with Bella. Alice is Edward's young sister. She is also a beautiful girl and charming also, she can hypnotize man because she walks like a ballerina.

3) Carlisle Cullen acted by Peter Facinelli

Carlisle Cullen (also known as Stregone Benefice is Esme's husband and Edward, Rosalie, Emmett, Alice, and Jasper's adoptive father. Carlisle theorizes that when a human is turned into a vampire, they will have an enhanced ability from their previous life. He believes he brought compassion from his human life. Carlisle has year for centuries to perfect his medicinal talents, therefore making him an excellent doctor.

4) Sam Uley acted by Chaske Spencer

Sam Uley is a male. He is the leader of a werewolf pack that protects humans against predatory vampires.

5) Caius

Caius is one of the three ancients who lead the Volturi, a guard of Vampires who serve as the law in their world and reside in Volterra, Italy.

6) Aro

Aro is one of three vampires who leads the Volturi. He is widely accepted as the overall leader of the Volturi, and possesses the supernatural talent to ascertain the thoughts of a person with a single touch.

2. Setting

a. Setting of Place

1) David Thompson Secondary School

David Thompson Secondary School is a public high school located in the Victoria-Fraser view neighborhood of Vancouver, British Columbia, Canada. It was opened in 1958. The school served as the location for the high school scenes in the movie. At this school Bella is falling in love for the first time with Edward.

2) Isabella Swan's Father House

The location is placed in Forks, Washington. It is the house where Isabella Swan and her father live after Isabella Swan moved from Phoenix.

3) Edward's Family house

The location also places in Forks. The place where Isabella Swan celebrates her birthday and the place where he has an accident. Finally, in the end of the movie Isabella Swan comes back to this home after she is back from Volturi.

4) Jacob's Family House

The house is the place where Jacob lives with his father and also he mixes up with werewolves. In the garage he helps Isabella Swan to repair her motorcycle.

5) Sam Uley's basecamp

In this place the werewolf covers and protects Bella. And this is also the base of the werewolf.

6) Volturi

It is the place where the vampire holds ceremony. This place is also as the monument for giving punishment for the innocent vampire. In this place also, Edward asks to die from the leader of the vampire.

b. Setting of Time

1) Washington

It takes place in Pheonix, Arizona day and night.

2) Vancouver, British Columbia, Canada

The time day and night, the place where the conflict between Edward and Bella, and also Jacob and Bella

3) Voltury

The time take in daylight where Edward tries to suicide and shows his glows .

4) 2009

Washington 2009 takes place in Phoenox, Arizona and Canada.

3. Plot

a. Exposition

“New Moon” opens with Bella, on the eve of her 18th birthday, having an anxiety dream about getting old while her immortal boyfriend, Edward, stays young. A legitimate worry, to be sure, but she follows it up with a declaration that she’s already old at 18. This is something that teenagers and people in their early 20s like to do, and it drives older folks absolutely crazy. Bella is actually a pretty typical teenager in a lot of ways, none of them positive.

When she arrives at school she gets birthday congrats from Edward and Alice, and Alice gives her present. Then Alice invites her to come and celebrate it in Cullen's house. However, a minor accident during the festivities results in Bella's blood being shed. After the incident, Cullen's family decides to leave Fork. This makes Bella brokes her heart and depression also. In the middle of her depression she meets Jacob and makes relationship. One night after the incident, Alice come to Bella's house and tells that Edward wants to suicide and end his life at volturi after he knows that Bella is dead. Finally Bella and Alice arrives at Voltury and meet Edward. Then Bella and Alice tries to save Edward at the Volturi then the fight is happened between Volturi and Edward, then the fight is stop after Aro reads Bella's destiny on hand lines.

b. Conflict

The conflict happens when Edward wants to leave Fork, with several reasons that he wants to live with his family and wants to stay away from the people. This makes Bella's heart to be broken and depresion. In the middle of her depression she meets with Jacob and makes a relationship. Danger for Bella is just around the corner though - with vampire Victoria out for revenge after the death of her mate (whom the Cullens despatched in the first Twilight) and hot on Bella's trail. A series of miscommunications leads Edward to believe

Bella's dead and forces him to sacrifice himself at the hands of the vampire clan, The Volturi.

c. Climax

After Bella does her last crazy action jumping from the high rock, Alice comes and sees Bella and tells that Edward also wants to die in the hands of Volturi after he heard about Bella's death. Then they go to Volturi and tries to save Edward. The Volturi ask the responsible to Edward then the debate and fight happen between Edward and Volturi. Aro's gift is that he can read peoples' minds with a mere touch. He is intrigued as Edward can't read Bella's mind. He sees Edward's longing for her and is amazed at how much Bella's blood appeals to him. Aro is impressed at Edward's self-control which Edward says is achieved not without some difficulty. Then, Aro takes Bella's hand too. Aro wants to see if Bella is impervious to his gifts. Bella complies. Aro tries to read her mind but can see nothing. He is clearly frustrated by this. He then invites his sister, Jane, to try her gifts on the human. Edward tries to intervene and Jane wracks him with pain by a single glance. Jane then tries to inflict pain on Bella. She finds, to her consternation, that she can't affect Bella either. Marcus ask Aro to do what he must do. Caius points out that Bella knows too much about the vampire world and is a liability. Aro sighs and agrees, and ask Felix, a hulking vampire of impressive size, to kill Bella. Edward fights Felix but he is clearly no match. As Edward is put in the

position of the heretic in the earlier tableau, about to be ripped apart by Aro and the rest of the Volturi, Bella screams for mercy and begs she is willing to change Edward to killed. Bella stares defiantly at Aro and Aro is both impressed and offended by her impertinence and moves in to slaughter her.

d. Resolution

On the last scene, Alice arrives and tries to stop the fight between Volturi and Edward. Alice interrupts them and though when she successfully prophesies to him that Bella will become a vampire; she is seen it in the future. Aro takes her hand and sees Alice's vision of Bella and Edward running through a sylvan glen. Bella's eyes are the amber color of a vampire, and her skin sparkles. "I'll change her myself," says Alice. "Your gifts will make an intriguing immortal," says Aro to Bella. As Bella, Edward, and Alice leave, however, Caius warns them to follow through on their promises as the Volturi do not give second chances.

e. Causality

Edward decides to leave Bella there is a causes. First because he knows that he can not protect Bella and the second there is a difference between Bella and him. Edward leaves Bella because he knows that he can not live close with Bella who always causes dangerous to her.

The other causality happens on Bella after she is being left by Edward. She does something silly and stupid. She likes doing a

dangerous action such as riding a racing motorcycle and jumping from the high rock. That is supposes she can meets Edward and attract him out.

f. Plausibility

In a real life, love can make people blind in everything. They will do anything to get a perfect love. Neither does Bella, to get Edward's love, she is dare to challenge everything.

4. Point of View

Point of view has three meaning. First, point of view refers to the perspective of the perspective of the story teller. It is divided into three parts: first person, second person and third person. Third, point of view refers to interest, attitudes and beliefs associated with a character of group's particular perspective. There are two types points of view of the perspective of the story teller from third person, this is not omniscient. The most type's point of view is the last one.

Point of view above relates on the eye of Bella. Because *New Moon* movie told about losing true love. The title refers to the darkest phase of the lunar cycle, indicating that New Moon is about the darkest time of the protagonist Bella's life. The series is told primarily from Bella's point of view, with the epilogue of *Eclipse* and Part II of *Breaking Dawn* being told from the viewpoint of character Jacob Black, a werewolf. Other major themes of the series include choice and free will.

Then, based on the director's view, Christ Weitz, he says that "the extraordinary world that Stephenie has created has millions of fans, and it will be my duty to protect on their behalf the characters, themes and story they love. This is not a task to be taken lightly, and I will put every effort into realizing a beautiful film to stand alongside a beautiful book".

([http://en.wikipedia.org/wiki/New_Moon_\(2009_film\)](http://en.wikipedia.org/wiki/New_Moon_(2009_film))) the twilight saga new moon).

5. Theme

New Moon movie is about love, a nature feeling that unlimited.

Love comes from heart, it grows itself and it doesn't know the end.

B. Technical Elements

1. *Mise en Scene*

a. Set Dressing and Props

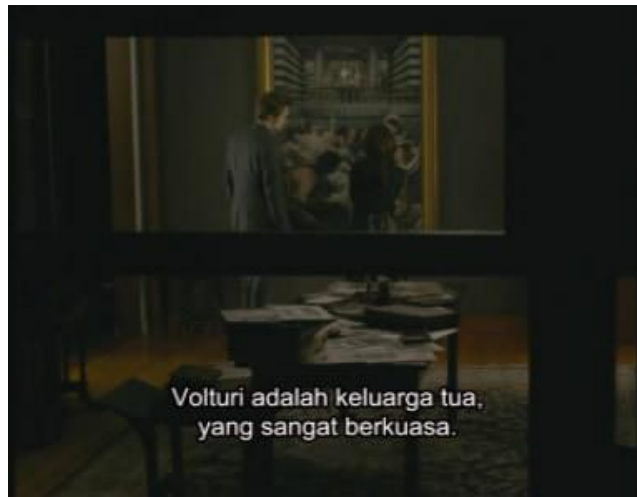
New Moon movie uses several set dressings which shows the natural and classical views, it is make great view in many scene and characters.

a) Set dressings that used in the house of Bella as human are:

icebox on the room and table.



- b) Set dressings that used in the house of Edward as vampire are:
picture of old family of Vampire, books in the table and chair.



- c) Set dressings that used in the house of werewolf.



- d) Set dressings that used in the Volturi.



b. Costume and Make up

In Now Moon movie, the costume uses the seasoning costume. It is almost classic because the film tells about the vampire and werewolf story which is shows the classical views.



c. Lighting

Lighting also uses the natural effect, such as spot and bias from the camera and also special effect only when shooting on Edward's body. It is to show the glooming effect of light and diamond.



d. Figure Expression and Movement

There are so many expressions and movements of the characters in a movie to express feelings and thoughts in order to make the viewers know about what they feel as if they have same feeling to with the characters and bring them into the story. It can shows by the appearance, gestures or facial expression.

The figure below shows the appearance of Bella and Edward's family when they are in the Edward's house to celebrate Bella's birthday.



Gesture also one of the ways to express feeling or thought.



2. Casting

Christ Weitz has found the characters of this movie as close as possible to the characters that have been undergone casting process as mentioned follow. Through the process of casting, the actors and actress play their role as their characters. The castings as follows:

Kristen Stewart	as	Isabella Swan
Robert Pattinson	as	Edward Cullen
Taylor Lautner	as	Jacob Black
Charlie Swan	as	Billy Burke
Carlisle Cullen	as	Peter Facinelli
Esme Cullen	as	Elizabeth Reaser
Alice Cullen	as	Ashley Greene
Rosalie Hale	as	Nikki Reed
Emmet Cullen	as	Kellan Lutz
Jasper Hale	as	Jackson Rathbone
Sam Uley	as	Chaske Spenser
Emily Young	as	Tinsel Korey

Quil Ateara	as	Tyson Houseman
Paul	as	Alex Meraz
Embry Call	as	Kiowa Gordon
Jared	as	Bronson Pelletier
Harry Clearwater	as	Graham Greene
Billy Jack	as	Gil Birmingham
Victoria	as	Rachelle Lefevre
Laurent	as	Edi Gathegi
Aro	as	Michael Sheen
Caius	as	Jamie Campbell Bower
Marcus	as	Christopher Heyerdahl
Jane	as	Dakota Fanning
Alec	as	Cameron Bright
Demetri	as	Charlie Bewley
Felix	as	Daniel Cudmore
Heidi	as	Noot Seear
Jessica Stanley	as	Anna Kendrick
Eric Yorkie	as	Justin Chon
Angela Weber	as	Christian Serratos

3. Sound

The sound can be clearly caught by the audience, such as: the dialogue between character, scream, laugh, dispute, etc. Music in the movie holds important rules, because music as a way to create dramatic situation.

There are the amazing songs that are being soundtrack in *New Moon* movie:

1. "Monsters"
Written by Steve Schiltz
Performed by Hurricane Bells
Courtesy of Invisible Brigades, LLC

2. "The Violet Hour"
Written by Alex Brown Church
Performed by Sea Wolf
Courtesy of Dangerbird Records
3. "Wandrer's Nachtlied II, Op. 96, No. 3, D.768"
By Franz Schubert
Performed by Ulf Bastlein
Courtesy of Naxos
By Arrangement with Source/Q
4. "Satellite Heart"
Written by Anya Marina
Produced by Ken Andrews
Performed by Anya Marina
Courtesy of Chop Shop Records/Atlantic Recording Corp.
By Arrangement with Warner Music Group Film & TV Licensing
5. "Roslyn"
Written by Justin Vernon
Performed by Bon Iver and St. Vincent
Bon Iver appears courtesy of Jagjaguwar and St. Vincent appears
courtesy of 4AD
By Arrangement with Bank Robber Music
6. "Possibility"
Written by Lykke Li (as Lykke Li Zachrisson)
Produced by Lykke Li
Performed by Lykke Li
Courtesy of Atlantic Recording Corp. / Warner Music U.K. Ltd.
7. "I Belong To You (New Moon Remix)"
Written by Matthew Bellamy
Performed by Muse
Courtesy of Warner Music U.K. Ltd.
By Arrangement with Warner Music Group Film & TV Licensing
8. "Friends"
Written by Russell Marsden, Emma Richardson and Matthew
Hayward
Performed by Band of Skulls
Courtesy of Shangri-La Music, LLC / Phi / YouAreHere
By Arrangement with Zync Music
9. "All I Believe In"
Written by Romeo Stoddart, Amadou, Mariam

Produced by Stephen Budd
 Performed by The Magic Numbers and Amadou & Mariam
 The Magic Numbers appear courtesy of Stephen Budd Management &
 SuperVision Management
 Amadou & Mariam appear courtesy of Because Music

10. "Shooting The Moon"
 Written by Damian Kulash and Tim Nordwind
 Performed by OK Go
 Courtesy of Capitol Records
 Under license from EMI Film and Television Music
11. "Solar Midnite"
 Written by W. Jaco
 Produced by Lupe Fiasco
 Performed by Lupe Fiasco
 Courtesy of 1st & 15th Productions / Atlantic Recording Corp.
12. "Done All Wrong"
 Written by Peter Hayes and Robert Been
 Performed by Black Rebel Motorcycle Club
 Courtesy of Abstract Dragon
13. "Hearing Damage"
 Written by Thom Yorke
 Performed by Thom Yorke
 Courtesy of Xurbia Xendless Ltd.
 By Arrangement with Warner/Chappell Music
14. "Slow Life"
 Written by Christopher Bear, Christopher Taylor, Edward Droste and
 Daniel Rossen
 Produced by Chris Taylor
 Performed by Grizzly Bear (with Victoria Legrand)
 Courtesy of Warp Records
 By Arrangement with Zync Music
 Victoria Legrand appears courtesy of Sub Pop Records
15. "Die Fledermaus - Duettino: Ach, ich darf nicht hin zu dir"
 Composed by Johann Strauß (as Johann Strauss, Jr)
 Courtesy of APM Music
16. "No Sound But The Wind"
 Written by Smith, Urbanowicz, Leetch and Lay
 Produced by Tom Smith

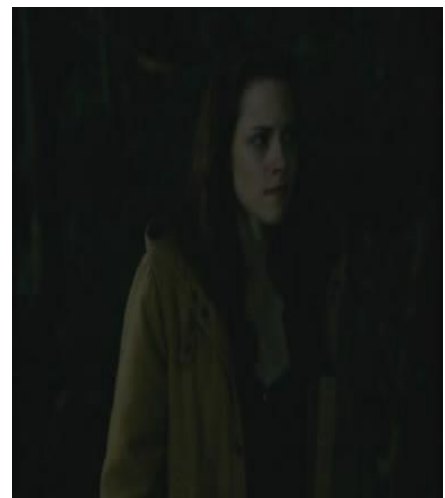
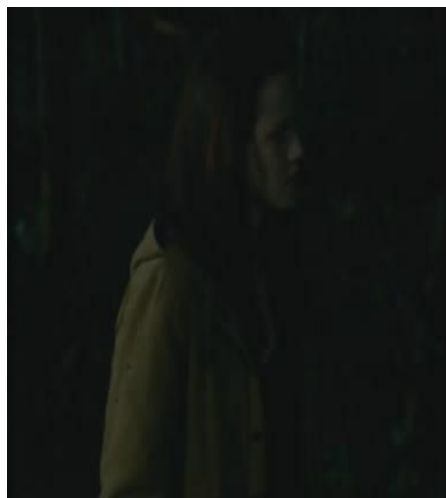
Performed by Editors
 Courtesy of Kitchenware Records

17. "A White Demon Love Song"
 Written by Brandon Flowers, Dave Keuning, Mark Stoermer and
 Ronnie Vannucci
 Performed by The Killers
 Courtesy of The Island Def Jam Music Group,
 A division of UMG Recordings, Inc.
18. "Meet Me On The Equinox"
 Written by Benjamin Gibbard, Nicholas Harmer, Jason McGerr and
 Christopher Walla
 Produced by Chris Walla
 Performed by Death Cab for Cutie
 Courtesy of Atlantic Recording Corp.
 (<http://www.imdb.com/title/tt1259571/soundtrack>)

4. Editing

There are several editing parts from the beginning until the end of this movie in order to make it perfect for the viewers. The writer finds some transitions also other editing parts, from one shot to another shot in certain scenes.

- a) Match cut of similar forms



b) Jump cut



5. Cinematography

The cinematography in *New Moon* is made by Javier Aguirresarobe. *New Moon* has a certain charm that places it outside the realm of the other dozen teen movies that came out this year. There is a certain undertone to the camera work. When we first meet Bella, the camera is a bit shaky and usually providing to the audience wide angle shots to grasp the scope of the awkwardness of being the new girl in town, but after Edward enters Bella's life the cinematography takes on a completely different feel. It becomes much more steady and clean whilst still placing emphasis on interesting angles and unique perspectives.

C. Discussion

After analyzing the structural elements of the Movie, the researcher continues the study for the next step, which is discussion. *New moon* movie is

the film created based on the second novel of twilight from Stephanie Meyer. The books are based on the vampire myth, but *New Moon* vampires differ in a number of particulars from the general vampire lore. They glitter in sunlight rather than burn; and they can drink both animal blood as well as human blood.

The character and characterization create by the directors by showing the different views of vampire. Usually vampire has frightening shape with a long fangs and wings behind their back. But here the director and also the writer of the novel want to show that vampire has a beautiful shape shining and glittering. It can be seen on Edward's body when she gets shine from sun.

The cast taken based on the story them that is explain about teenagers. All the cast 80% are teenager because the purposes of the movie are the teenagers around the world. That's why until know Edward becomes the spook of the film. The director able to choose the actor to act better as a calm vampire, Robert Pattinson plays good on the film with a calm face and no much useless expression. Neither does Bella played by Kristen Stewart, she also able to play good as a rival player of Pattinson.

Beside that, there are other elements that make the movie more interesting, such as costume and make up that so wonderful, make the viewer not bored. Many of scenes in *New Moon* movie are made in with warm-key lighting and it emphasize in color.

The theme song also made modern, not like the old vampire movies before it. Usually the old vampire movie uses church orchestra to give the soul

of the movie, but in *Twilight* or *New Moon*, the director uses modern songs to give the realistic life on each character and act. It can be seen on the them song explains above such as: "No Sound But The Wind" Written by Smith, Urbanowicz, Leetch and Lay Produced by Tom Smith Performed by Editors Courtesy of Kitchenware Records and "A White Demon Love Song" Written by Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci Performed by The Killers Courtesy of The Island Def Jam Music Group, A division of UMG Recordings, Inc.

CHAPTER IV

PSYCHOANALYTIC ANALYSIS

In this chapter, the researcher will analyze the mental condition of Bella after being left by Edward in facing her life based on psychoanalytic theory of Sigmund Freud. This is divided into three parts. The first is structure of Bella's personality. The second deals with the anxiety of Bella's mental condition that is divided into three kinds, namely realistic anxiety, neurotic anxiety and moral anxiety, the last part is Discussion.

A. The Structure of Bella's Personality

Bella is the major character who feels anxiety in her life after being left with Edward. The three words id, ego and superego and many conflicts in her life causes his anxieties.

1. *Id*

Id is home base for the instincts. It constantly strives to satisfy the wish impulses of the instincts by reducing tensions. The *id* serves the pleasure principle. (Feist, 1985: 25).

After Bella being left by Edward, there are many incidents that happen on Bella's life. Bella's emotion becomes unstable or she acts under her conscious mind. This can make her emotion different from as usual. The first *Id* of Bella appears when Bella gets her first gift birthday present from her father, she feels happy, she also shows her care and attention to his father. It also can be seen Bella's natural disposition after

she knows that she is getting older every day, and she is surprised that she has white hair on her younger age. It can be seen from bellow dialogue:

Charlie : Happy birthday, Bells.
 Bella : Dad, we agreed, no gifts.
 Charlie : At least mine's not wrapped. He hands it to her. It's a digital camera. bella's pleased, despite herself.
 Bella : Okay, this is actually kind of great. Thanks, dad.
 Charlie : Goes with this one from your mom. We coordinated - well, she coordinated me.

(Bella opens the wrapped gift to reveal a scrapbook)

Charlie : To put your pictures in, record your senior year man, senior year. How'd you get so old so fast?
 Bella : Not that old.
 Charlie : I don't know. Is that a wrinkle?

(Bella races to the mirror, searches her face)

Charlie : I was kidding.
 Bella : So not funny, dad.



The *id* is also called as a human nature; here Bella wants to show her care and thanks to her father and it makes a good effect on him. Beside that Bella reacts fast and surprisingly after her father tells her about her hair, she is getting older. Bella is shocked and jump into the mirror. This

is also natural for girl who is still young then getting judge that she gets old faster.

The next *id* is about love, after the incident in Edward's house, Bella always thinks that she will always make Edward family in a trouble situation. So, on the meeting with Edward; she tries to explain that she is fine with that incident. This is her nature to save her love; she wants to pressure the misunderstanding between Edward and her. Bella knows that she cannot live without Edward, so she tries to push the conversation into a comfortable situation by saying ok.

Bella	: When u say we...
Edward	: I mean my family and my self
Bella	: Edward, what happened with Jasper that was nothing.
Edward	: You're right it's nothing, nothing that I was expects and nothing compared to what could happen. You don't belong in my world.
Bella	: I belong with you
Edward	: No you don't
Bella	: I'm coming
Edward	: I don't want you to come!



The conflict above happens after Bella says to Edward that Edward cannot protect her from anything as long as she is human. Then Edward

realizes that Bella is right. He doesn't want to make her involve in danger, so he makes decision to leave her. But this makes Bella sad and tries to straight her words by saying that "what happened with Jasper that was nothing", it can be seen that Bella feels sorry for what she said. But this cannot make Edward pull his word; he keeps on his decision to leave her.

Then Edward says good bye to her and he promises for not seeing her again. This makes Bella so sad and shocked. Bella as a girl has a weak sense about love, or it can be said that every girl or woman has a weak sense in love, and the top of her sadness is to cry.

Bella : No, this is - don't do this. Please.

Edward : Try to understand. Every second with you is about restraint. You're too fragile. I'm tired of pretending to be something I'm not. Reining myself *in so I can be with a human.

Bella : Then take my soul. I don't care! I don't want it without you

Edward : You're not good for me, Bella.
(Bella looks at him. His hard face. His resolve)

Edward : I've let it go on too long. I'm sorry.
(Tears sting Bella's eyes. This can't be happening. He steps forward kisses her forehead. She closes her eyes)

Edward : I promise, it will be like I never *existed. Goodbye, Bella.

Bella : Please



The dialogues above shows the *id* is coming from Bella as a girl who has a weak sense and feeling, the most comfortable girl feelings if they are in the top position of sadness is to cry. Crying is one of human nature which comes if there is situation where they no longer stand or they are in a weak condition and situation. Bella is right on the top of sadness after Edward says goodbye to her.

2. *Ego*

The *ego* is the buffer between the *id* and the world's realities. The *ego* operates on the reality principle. In this principle, instinctual energy is restrained in order to maintain the safety of the individual and help integrate the person into society. The *ego* is sometimes called "the executive" of an individual's personality. The *ego* makes the decisions, controls actions and allows for a higher capability of problem solving. The *id* is not capable of such higher level of thinking. The *ego* is responsible for the higher cognitive functions such as intelligence, thoughtfulness and learning.

The *ego* of Bella in "New Moon" movie getting bigger after her love is real for Edward. She thinks that she will live better and be happy if she changes into a vampire with Edward, so she asks Edward to turn her into a vampire. But Edward as a good vampire, who eats blood from animal, says that changing human into vampire with any reason is not good. So he refuses it. But Bella tries many kinds of ways touch him emotionally. Bellow is one of her *egos*:

Bella : You said she'd come after you for killing her mate.
 Edward : Victoria?
 Bella : Yes, some day. But Alice will see her coming and she won't win.

(Bella looks up at him, pained)

Bella : I can protect you if you change me.

(He laughs, amused.)

Edward : I know. But you do protect me.

(Kisses her nose)

Edward : You give me a reason to stay. But it's my job to protect you...



Bella tries to push Edward to change her into a vampire. Her love on Edward makes her blind; she shows her *ego* without thinking about the effect of it.

In every time she meets and talks to Edward, she always asks Edward to change her, by giving many kinds of reasons.

Bella : You can't protect me from everything, something's going to separate us accident, illness, old age... as long as I'm human... the only solution is change me...
 Edward : It's not solution, it's tragedy

Bella : You're not gonna want me when I look like a grand mother



But again and again Edward thinks that Bella takes the wrong choice, by taking her life, it is something ridiculous and it is also tragedy. Edward is a good vampire and he will never hurt Bella and takes Bella's life.

The next *ego* of Bella appears after Bella is being left by Edward. Brokenhearted, Bella immediately becomes a useless lump. This is the first time Bella does something stupid. She remembers that Edward will arrive when she is in danger or need help. Then Bella tries to prove it once again by doing something ridiculous. She wants Edward back to save and stop her. Bella tries to get close with a wild street rider she doesn't know and suddenly Edward's shadows appear and remind her:

Jessica : Come on.
 Bella : I know them... I think...
 Jessica : Can we just go

(Jessica pulls at her arm, but Bella shakes her off)

Bella : I want to see something.

(Much to Jessica's frustration, Bella begins to cross the street toward the Guys, frightened but drawn)

Guy #1 : Alright, we got a taker.

(The apparition of EDWARD REAPPEARS in her path this time. She stops)

Edward : Turn around, Bella. This is dangerous.

(But when she steps backward, he fades. Testing her hallucination, she strides forward again Edward's apparition reappears, strides alongside her)

Edward : Stop. Now.

(She is almost smiling as she reaches the Guys, finally she is able to see them clearly and stops, realizing)

Bella : You're not them.

(And with that.... Edward disappears)



Bella's *ego* appears only because of her love on Edward. She just wants to see Edward again because she misses him so much so her *ego* defeats everything; she no more scares with danger.

The next *ego* appears again, Bella still angered with Edward shadows. Then she tries to do something danger, she rides a race

motorcycle, it is suppose she can see Edward again. It is something stupid she does because she never watches and pays attention on her safety again.

Jacob : You look scared.
Bella : I'm not.

(She is lying pull back to see she is straddling the now completed motorcycle. Jacob stands next to her, holding the bike up. There is an intimacy to their proximity Jacob runs through the instructions)

Jacob : Brake? Clutch? right. gas? you ready?

(Bella nods. Jacob grins... then kick-starts the bike)

Jacob : SLOWLY... release the clutch.

(She does... the bike moves forward an inch Jacob cautiously steps back. she moves forward another inch)

Edward : Stop.

(Bella turns to find the apparition of Edward standing next to her. her hand slips off the clutch, the bike bucks and falls on top of her. Jacob quickly lifts it off her as the *apparition of Edward disappears)

Jacob : You okay? bruises, breaks?
Bella : I'm going again.
Jacob : I'm not sure that's a good

(bella quickly rises and hops back on)



Even Jacob always besides her, but Edward's shadows can not disappear from her minds. Bella is ready to take a serious risk to get Edward back.

3. *Superego*

The *superego* is the final element of Freud's model of personality. It is similar to the *id* in that it is somewhat unrealistic. The *superego* represents the rights and wrongs of the society as handed down to an individual over their lifetime. The *superego* has two subparts: the conscience and the *ego-ideal*. The conscience prevents us from doing morally bad things. The *ego-ideal* motivates us to do what is morally proper. The *superego* helps to control the *id*'s impulses, making them less selfish and more morally.

After Bella being left by Edward, she knows that her life is useless, so she tries to make and upgrade her new life without Edward. This is a positive way of her by not ending up her life. When she makes a relationship with Edward, she gathers with her friend rarely. Now she wants to try it for the second time, she tries to gather with her friends again.

Charlie	: That's it.
Bella	: That's what?
Charlie	: You're going to Jacksonville to live with your mother.
Bella	: What? Why?
Charlie	: I just - don't know what to do any more. You don't act like someone left you; more like someone died.
Bella	: I'm not leaving Forks.
Charlie	: Bells, the bastard's not coming back.

Charlie : It's not normal, this behavior. And frankly, it's scaring the hell outta me, and your mother. Go to Jacksonville, Baby. Make some new friends.

Bella : I like my old friends.

Charlie : You never even see them anymore.

Bella : I do, too. In fact, I'm... um... Jessica and I are going to Port Angeles tomorrow. Shopping.

Charlie : You hate shopping.

Bella : That's how good a friend I am.

Charlie : Alright. Shopping.



On the dialogue above her father asks her to live in Jacksonville and to stay with her mother. Because her father knows that her daughter has been through a difficult day and it takes away her happiness, she also has a nightmare all the time. But Bella doesn't want to lose her memory about Edward and her surrounding, so she chooses to stay with her father and her friends.

B. Anxieties of Bella's Mental Condition

The anxiety is divided into three parts consisting of, one of realistic anxiety, five neurotic anxieties and two moral anxieties. "New Moon" opens with Bella, on the eve of her 18th birthday, having an anxiety dream about getting old while her immortal boyfriend, Edward, stays young. A legitimate

worry, to be sure, but she follows it up with a declaration that she is already old at 18. This is something that teenagers and people in their early 20s like to do, and it drives older folks absolutely crazy. Bella is actually a pretty typical teenager in a lot of ways, none of them positive. She constantly ignores the sound advice that more experienced people give her, choosing to do the rash thing at every turn.

1. Realistic Anxieties

Realistic anxiety is a feeling experience as the result of the detection of the danger from other world (Hjelle and Ziegler, 1992: 103).

Bella's emotion becomes unstable or she acts under her conscious mind. This can make her emotion different from usual. The first realistic anxiety of Bella appears after Bella has a bad dreams, she turns into an old woman while Edward never changes. Bella gets her first gift birthday present from her father, she feels happy, and she also shows her care and attention to his father. It also can be seen from Bella's natural disposition after she knows that she is getting older every day, and she is surprised that she has white hair on her younger age. Her anxiety on age makes her afraid for being old and It can be seen from bellow dialogue:

Charlie	: Happy birthday, Bells.
Bella	: Dad, we agreed, no gifts.
Charlie	: At least mine's not wrapped. He hands it to her. It's a digital camera. bella's pleased, despite herself.
Bella	: Okay, this is actually kind of great. Thanks, dad.
Charlie	: Goes with this one from your mom. We coordinated - well, she coordinated me.

(Bella opens the wrapped gift to reveal a scrapbook)

Charlie : To put your pictures in, record your senior year man,
 senior year. How'd you get so old so fast?
 Bella : Not that old.
 Charlie : I don't know. Is that a wrinkle?
 Bella : No.. no way

(Bella races to the mirror, searches her face)

Charlie : I was kidding.
 Bella : So not funny, dad.



Bella wants to show her care and thank to her father and it makes a good effect on him. Beside that Bella reacts fast and is surprised after her father tells her about her hair, she is getting old. Bella shocked and jumps into the mirror. This is also natural for girl who is still young then getting judge that she gets old faster.

Bella loves Edward so much even he is not human. So, he becomes the one and becomes the part of her life. This makes her afraid a lot if she loses Edward. Then the day she is afraid of is coming after the conflict happens on the Edward house between Bella and Edward, then Edward says good bye to her on the next day and he promises for not seeing her again. This makes Bella so sad and shocked. Bella as girl has a weak sense

about love, or it can be said that every girl or woman has a weak sense in love, and the top of her sadness is to cry.

Bella : No, this is - don't do this. Please.
 Edward : Try to understand. Every second with you is about restraint. You're too fragile. I'm tired of pretending to be something I'm not. Reining myself *in so I can be with a human.
 Bella : Then take my soul. I don't care! I don't want it without you
 Edward : You're not good for me, Bella.

(Bella looks at him. His hard face. His resolve)

Edward : I've let it go on too long. I'm sorry.

(Tears sting Bella's eyes. This cant be happening. He steps forward and kisses her forehead. She closes her eyes)

Edward : I promise, it will be like I never existed. Goodbye, Bella.
 Bella : Please



On the dialogues above shows Bella's anxiety who is a girl who has a weak sense and feeling. Weak sense and feeling are the most comfortable feelings of girl, when they are in the top position of sadness. If the both feeling above touched, they will cries. Crying is one of human nature which comes if there is situation where they no longer stand or they

are in a weak condition and situation. Bella is right on the top of sadness after Edward says goodbye to her.

Then after Bella is left by Edward, she feels empty. She is like a girl with no hope, every day, every week, every month she only sits on the chair and faces the window that shows the weather always changes. She sits and muses about the day that she has been through.



In October, a month after she left by Edward, she is sit in front of the window.



November, next month after she left by Edward, the season changes.



December, next month after she left by Edward, the season changes.

A lot of realistic anxiety of Bellais about love. It can be seen that Bella is a plain girl and faithful also. Even she left by Edward, she always tries to communicate with one of Edward's family namely Alice. That is useless, a lot of Bella's email is failure and she never gets a reply even once.

Bella : when you left and he left, you took everything with you and the absence of him is everywhere I look, is like a huge hole that pushes upon my chest.



At night, Bella always has a nightmare that makes her always scream while sleeping. The powerful anxiety makes her nature changes, she becomes a gril who always act under the unconsciousness.

After Bella is left by Edward, then she is close to her old friend named Jacob. Bella knows that Jacob is a good guy, he always help her and ncie with her. But suddenly Bella feels that Jacob changes into someone with a weird act. He talks little bit rude, he tries to stay away from her. This makes her feeling ni more comfortable. It can be seen on below dialogue:

Jacob	: I can't be friends with you anymore.
Bella	: Jake, I know I hurt you. I should have been more up-front but -- I needed you, I still do. I don't know what that means yet, but if you give me time
Jacob	: Stop. Don't. It's not you
Bella	: "It's not you, it's me?" god.
Jacob	: It's true. I'm not... good.
Bella	: You're wrong
Jacob	: It doesn't matter. This is over
Bella	: I can't take losing my best friend, too.
Jacob	: You already have
Bella	: Don't say that --you promised
Jacob	: Go home, bella. don't come back.

(He practically runs away, joining the gang who all disappear inside. Off Bella, standing in the rain)



The dialogue above shows about Bella's anxiety that she doesn't want to lose one of her close friends anymore. In the middle of the rain, Bella comes to Jacob's house and asks him to change back like the old time. But here Jacob resists it. Bella feels uncomfortable, because she has a big trauma after being left by Edward and she doesn't want to be left again.

2. Neurotic Anxiety

Neurotic anxiety deals with someone's personal feeling, those who fear with *id* system of personality. They actually fear with the outside world (Feist, Jess. 1985: 46).

Bella's neurotic anxiety is caused by love and the fear of losing someone, someone here is not a human, he is a creature from the night or people say with immortal. The love between immortal and mortal makes her afraid all the time. The difference between them makes a big problem.

After Bella being left by Edward, the shadow of Edward always appears when she wants to do something stupid. Edward's shadow wants to stop it. This makes her neurotic anxiety getting bigger and bigger, it can be seen on the situation where Bella many times tries to do something stupid and ridiculous.



The first Edward shadow appears when Bella wants to ride motorcycle with the stranger (the wild rider). Here Edward reminds her to stop.



The second Edward shadow appears when Bella wants to ride the race motorcycle. Here Edward also reminds her to stop.



The last shadow appears when Bella is really in a top position of sadness and anxiety. She wants to jump at the high rock into the ocean. She wants to attract Edward, she wants to show that she really loves him and serious by to be a vampire. But again, Edward's shadow appears and reminds her to stop.

After Bella being left by Edward, then she is close to her old friend name Jacob. She does not know what is happen with her self. After being lefted, she becomes affraid in anything. Everything she does full of doubtness, even the feeling of her with Jacob. It can be seen on below dialogue:

Jacob	: I can't be friends with you anymore.
Bella	: Jake, I know I hurt you. I should have been more up-front but -- I needed you, I still do. I don't know what that means yet, but if you give me time
Jacob	: Stop. Don't. It's not you
Bella	: "It's not you, it's me?" god.
Jacob	: It's true. I'm not... good.
Bella	: You're wrong
Jacob	: It doesn't matter. This is over
Bella	: I can't take losing my best friend, too.
Jacob	: You already have
Bella	: Don't say that --you promised

Jacob : Go home, bella. don't come back.

(He practically runs away, joining the gang who all disappear inside. Off Bella, standing in the rain)



Bella can get ride of love on Edward, but she cannot get ride of Edward face. So she tries to get closer with Jacob. But she knows that all of her action because of Edward and she realizes that she cannot live without Edward. The shape of Edward always arrives when she is depressed.

3. Moral Anxieties

Moral anxiety is the anxious of the conscience (Hall, 1985: 44).

Bella has a big *ego* she wants to be a vampire supposed to live with Edward, but she also knows that if she pushes Edward to change her, it will make Edward feel guilty and it also breaks the Cullen's rule. Finally Bella makes decision to separate with Edward. That is the way that she chooses after the battle between her ego and superego.

Bella : You can't protect me from everything, something's going to separate us accident, illness, old age... as long as I'm human... the only solution is change me..

Edward : It's not solution, it's tragedy
 Bella : You're not gonna want me when I look like a grand mother



The dialogue shows that Bella still has a big ego even she tells to Edward that Edward can not protect her.

The next moral anxiety appears after Bella knows where she must find Edward. And then Edward's sister returns to tell her that Edward, believes in Bella dead, now he deals with death of his own. After she gets the news from Alice that Edward wants to die and to kill himself in front of the Volturi.

Bella : Who was that?
 Jacob : Always on the way
 Bella : Who was that?
 Jacob : Bella step back
 Alice : Bella, Bella it's Edward, he think you're dead Rosaline told me why I came here
 Bella : Why wouldn't you..., why didn't you let me speak to him?
 Jacob : He didn't ask for you
 Bella : I don't care
 Bella : He's going to volturi, he wants to die too
 Jacob : He left you Bella, he didn't want you anymore remember?
 Bella : No, I won't let him kill him self because of the guilt
 Jacob : Then what about your dad?

Bella : I'm 18, and legally I was free to go
 Jacob : Please Bella, just stay here for Charlie
 Bella : Goodbye Jacob



Here Bella makes a decision because of two choices between his love on Edward and on her father. That is big battle between her *ego* and her *superego*. In the other side she needs Edward and on the other side she loves her father. Then she tries to pick one of them and she picks to leave and saves Edward.

C. Discussion

In the *New Moon* movie, Christ Weitz shown beautiful life of how someone is growing up or grows his maturity from his anxiety. Like as shown in the major character, Bella, in her personality including *id*, *ego* and *superego* and many problems in her life are the factors that cause her anxiety. The researcher finds that three elements of personality are important to build the major character's mental condition. There are many conflicts faced by the major character. They are divided into two kinds, namely external and internal conflict. Bella is a girl who has a weak sense and feeling. Weak sense and feeling are the most comfortable feelings of girl, when they are in the top

position of sadness. If the both feeling above touched, they will cries. Her life is directed by her *ego*, which is dominated by her *id* and also her *superego*.

The inner conflict is so deep. It happens after Bella being left by Edward. On loosing her love, she is doing dangerous act to draw Edward's shadows. It can make her more comfortable to see Edward's shadows.

In psychoanalytic approach, the conflict of Bella's personality is driven by her *id* and her *superego*. In other words, most of her psychic energy is controlled by her *id*. The factors that make Bella feel anxious is the contradiction in the structural personality between *id* and *superego*. The battle of her *id* and *superego* influences her decision to do something. Her *ego* rather than his *superego* dominates Bella's personality in taking decision.

Bella's realistic anxiety appears after being left by Edward, on the next morning, with furrowed brow, Edward dumps her like one would a stray puppy. Edward said that she doesnt belong in his world, he tells her. She is not good for him. Considering how many times he is told her that both he and his entire family would love to gobble her up like a bucket of fried chicken, he makes a valid point. And with that, the Cullens disappear from the town of Forks and from Bella's life. Brokenhearted, Bella immediately becomes a useless lump. So useless, in fact, that she doesnt even try to find her way home from the woods and must be rescued by a shirtless fellow named Sam. After that, she sits moping in a chair for two solid months. Seriously. That's a whole montage, Bella stares out the window while seasons change.

Bella's neurotic anxiety happens because the alteration of situation and this become his inner conflict either. After being left by Edward, Bella is always sad and always acts haphazardly. The Edward shadow appears to remind her. Bella knows that Edward said that he will always take care of her, so every times; Bella often tries to make something stupid supposed to attract Edward.

Bella's Moral anxiety appears when she knows that she must good in making decision between her love and her family. The both between her *ego* and *superego* always become the main problem in making her decision. It can be seen on the explanation above about Bella's moral anxiety, that she must choose something for her future, and she chooses Edward.

A whole explanation above shows that the contradictions of Bella's personality are the factors that raise his anxiety. Keeping spirit and positive thinking are Bella's effort to change her life from anxiety in her mind to change her problem into the comfort feeling and find her new life with her new Bella who is a woman who has a big love and a big loyalty.

CHAPTER V

CONCLUSION AND SUGGESTION

By analyze *New Moon* movie, this chapter presents conclusion and suggestion. The conclusion is the answer of one problem of the study, that is, “How is the anxiety of the major character, Bella on loosing her love reflected in Christ Weitz’s *New Moon* movie?”. Then, suggestion is made to stimulus the other researcher to analyze *New Moon* movie by better works.

A. Conclusion

Based on the analysis the writer has done, it can be drawn some conclusions as follows:

Firstly, based on the story of *New Moon* movie that contains of anxiety feelings on the major character, Bella, it is deals with a theory psychoanalytic by Sigmund Freud. To handle and control the anxiety of her on love for Edward, Bella often does the crazy action which is danger herself. That is only to attract and see Edward shadows.

By this condition, it can be drawn with psychoanalytic approach that divided into two parts, that is structure of personality such as *id*, *ego*, and *superego*. Here the *id* reflected on human nature of Bella that can be shown when Bella reacts fast and surprisingly after her father tells her about her hair, she is getting old. Bella shocks and jump into the mirror. This is also natural for girl who is still young then getting judge that she gets old faster. And also she fees so sad and crying when being left by Edward. *Ego*, shown when Bella

asks Edward to change her being Vampire. Even she is without think about the effect of it. Then, superego appears when Bella try to make and upgrade her new life without Edward.

Finally, the last part of psychoanalytic approach is anxiety. Anxiety of Bella are drawn into three part. First, as girl Bella has a weak sense about love, or it can be said that every girl or woman has a weak sense in love, and the top of her sadness is cry. Second, Bella's neurotic anxiety cause by love and the fear of loosing someone, someone here is not a human, he as a creature from the night or people says with immortal. Last, when she knows that she must good in making decision between her love and her family. The both between her *ego* and *superego* always become the main problem in making her decision. It can be seen on the explanation above about Bella's moral anxiety, that she must choose something for her future, and she chooses Edward.

B. Suggestion

New Moon is american romantic fantasy movie tells about a personal relationship between Isabella Swan who is human teenager that falling in love with a vampire (Edward Cullen). It is contains lot of anxious feeling by the major character. Here, the writer analyze *New Moon* movie using a psychoanalytic approach. It will be interest for the other writer to analyze this movie by using other approach. For example, using an individual psychological approach or feminism approach, because the major character has exciting character to be analyzed and also the major character is a girl. In

an individual psychological analysis, they can analyze the striving or the struggle of Bella as the major character of the film. Or completely they can analyze the elements of individual psychology such as striving for superiority, inferiority feelings, creative self, fictional finalism, social interest and style of life.

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